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### The Nebraska Art Association

Fred N. Wells

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The  
Nebraska Art  
Association

**A HISTORY 1888-1971**

by  
Fred N.  
Wells





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*I am especially indebted to Mrs. C. F. Ladd for her careful preservation of the Art Association records during its middle years; to Norman Geske for his many helpful suggestions and careful reading of copy and to Samuel C. Waugh, a long time Trustee, for his generous contribution toward publication.*

Fred N. Wells

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## **Foreword**

In this history of the Nebraska Art Association emphasis has been placed on the development of policies which governed the formation of the collections, the close relationship between the Association and the University, and especially the family interests which have made possible many generous gifts.

**The Haydon  
Art Club  
1888–1900**

It all began with Sarah Wool Moore, as dedicated a disciple of the visual arts as ever wielded a crayon or a camel's hair brush. Miss Moore had come to Nebraska University in 1884 as a teacher of drawing and painting. She had been a pupil of August Eisenmenger, rector of the Vienna Academy of Fine Arts, but her salary from the fledgling University was \$75.00 per quarter. The remainder of her income came from tuition fees paid by her students.

Miss Moore made many friends and her devotion to the Fine Arts drew support from a large group both on and off campus who wished to enhance the cultural advantages of the capital city.

So it was no surprise when, on the evening of May 3, 1888, in response to her call, sixty-seven men and women gathered in the University Chapel to discuss the formation of a Society of Fine Arts. Charles H. Gere acted as temporary chairman, and nine directors were charged with forming a permanent organization:

Mrs. A. P. S. Stewart	Miss Sarah W. Moore
Miss Sarah B. Harris	John R. Clarke
Charles H. Gere	Mrs. Frank M. Hall
Mrs. Mary E. Wing	Mrs. A. J. Sawyer
Prof. George E. Howard	

The program of action outlined that evening and printed in the next morning's edition of the Nebraska State Journal could well have been written today, so well did it set forth all the aspirations of the infant society: To study and prepare papers on art, to form a collection, to acquire a suitable art museum, to encourage young artists, to interest public school children and "to attract industry and keep abreast of a growing city."

Four weeks later, toward the end of May, the directors gathered at the home of Miss Moore to perfect the organization. After several hours of debate a name was selected, "The Haydon Art Club," after Benjamin Robert Haydon (1786–1846) a prominent British painter of historical subjects, whose painting

and voluminous writings reflected his dedication to the educative value of art.

Working committees were now formed, a constitution and by-laws drawn up, and officers elected. N. S. Harwood became the Club's first president, an office which he was to retain for the next twelve successive years. Henry E. Lewis was the first secretary.

By fall, the Club had increased its membership to more than one hundred, and in a burst of enthusiasm began at once to prepare for a series of lectures or papers on works of art, for future exhibitions, and for actual purchases of paintings, thereby setting an activity pattern as early as 1888 for many years to come.

At the October meeting it was voted to pay Charles J. Halle \$150 for a set of twenty-five etchings, which was to be the cornerstone of the future collection. And for the first public exhibition, the new board decided to bring to Lincoln an oil painting which was then owned by the Metropolitan Museum and was receiving much national acclaim. This was a large canvas, eighty by forty-one inches, titled, "The Wise and Foolish Virgins" by a German artist, Karl von Piloty, who had earned a considerable reputation in Europe before his death two years before. Von Piloty was known for his melodramatic paintings of violent deaths involving historical subjects. This single painting became the Haydon Art Club's first public exhibit. It was mounted in the Federal Courtroom of the Postoffice Building, later Lincoln's City Hall. Long lines passed before the picture at fifty cents a head. Thomas E. Calvert, the popular Superintendent of the Burlington Railroad, arranged for special excursions from Nebraska towns at low round trip rates. Entire classes of school children with their teachers as guides, were ushered through. The exhibition committee spent \$150 on advertising and paid shipping expenses both ways from New York and a \$500 rental fee and came out with a handsome profit. The first exhibition was a huge success.

The same year that wrote into history the snow-drifts and suffering of the great "blizzard of 1888," was



an auspicious one for the Haydon Art Club. More than 180 individuals signed the membership roster, including practically all the social, civic and cultural leaders of the community.

One of the new members was Dr. William Story Latta, surgeon to the Nebraska Cavalry during the Civil War and the Indian encounters preceding that conflict, one of the founders of Cotner Medical College, and then a resident of Lincoln. Dr. Latta was the father of Mrs. Minnie Latta Ladd, a long time trustee of the Nebraska Art Association and its president for four terms. He was also the grandfather of Mrs. Thomas C. Woods, who served as president in 1941 and 1942.

Other names that were to be long remembered were: Dr. C. E. Bessey, Will Owen Jones, Will E. Hardy, the Raymonds, I. M. and A. S., Col. F. M. Woods, Dr. A. R. Mitchell, S. B. Pound, the father of Louise, Olivia and Roscoe Pound, and just three years later, Lieut. John J. Pershing.

The next year, 1889, was greeted with enthusiastic activity on the part of the Club members. Mrs. D. L. Brace and Mrs. T. L. Hodgman were asked to write a column about artists and their work to appear regularly in the Nebraska State Journal. By the end of the year the Club had added many new members, had subscribed to several art magazines, and was arranging for a loan exhibition from Scribners, for which complimentary tickets would be issued to all "state officers and their deputies, to school teachers and their pupils." The Club also agreed to sponsor a drawing class with free instruction one evening a week for three months.

In the summer of 1890, pledges were being secured for a "Mexican Exploration Fund," but after raising \$195, "further appeals did not meet with much success."

The economic depression of the early nineties may have curtailed exhibitions, but it did not dampen the spirits of the Haydon Art Club.

The fourth annual exhibition opened on December 18, 1891, and lasted through the Christmas holidays.



*First acquisition. "Evening on the Mianus Bridge"  
Leonard Ochtman. 1896.*

Mianus Bridge," captured the fancy of the trustees. The purchase price of \$100 was raised by subscription, and the Club became the owner of its first major work of art on January 15, 1896.

**The University  
and the  
Fine Arts**

When the State University opened its doors to the first classes on Thursday, September 7, 1871, there were five "chairs" and twenty students in the "Department of Literature, Science and Art," which embraced all of the humanities as they were then taught. It was not until six years later, or the school year of 1877–78, that instruction was first offered in "music, painting and drawing," with a separate tuition of \$1 a week or \$30 a year. The first instructor was known on the campus as Frank Stadter, but his real name was Boris Harodinski, and he was a deserter from the Polish

army, who some years later returned to his native Poland under his assumed name and was promptly thrown in jail. Lincoln friends heard from him again briefly during World War I when he was soliciting funds for Polish relief. In addition to his teaching duties he painted portraits of a number of prominent Lincoln citizens, among them the then Chancellor Manatt, and Dr. and Mrs. W. S. Latta.

Chancellor Fairfield was inaugurated in 1876 and the first mention of art training came in the University's seventh annual catalog in 1877 under the heading, "Music, Painting and Drawing." Instruction was offered in "free hand drawing and painting in all its branches—Portrait, Landscape and Frescoing—either in water colors or oils. Tuition \$30 a year or \$1.00 a week for a lesser period." Instructors of that early period were Miss Emma Richardson, Miss Ada Seaman and a Miss A. Davis, successively. They received no salary from the school but did have the use of a studio room, rent free in University Hall.

In 1885, under the guidance of Chancellor Manatt, instruction in music, drawing and painting was combined under "The School of Fine Arts." Interest in the visual arts was considerably stimulated with the arrival of the new instructor. Miss Sarah W. Moore was now to give lectures on the history of art as well as to teach classes in painting and drawing. How well she succeeded is indicated by the forty-four students who registered for her classes the next year, including such familiar names as the Misses Olivia and Louise Pound and the Gere sisters of Lincoln.

Classes continued to grow. Among the students the following year was a Miss Alice Righter. Ten years later, Miss Righter was an instructor in the same department, and shortly thereafter became Mrs. A. R. Edmiston, one of the first members of the new Nebraska Art Association, almost a lifetime member of its board of trustees and a recognized artist in her own right, with paintings hanging in many mid-western galleries and private homes.

Two years later, 1889, and there were 115 students paying special tuition for instruction in art. One of these was a young girl named Nelle S. Cochrane, who later became the wife of Frank H. Woods, a board member and president of the Art Association, and in whose memory substantial gifts were made after her death in 1950, both to the University and to the Nebraska Art Association.

Miss Moore was successful, not only in rousing the aesthetic interests of a large segment of the populace, but in attracting young people to her classes. By 1892 there were 147 students in her classes in painting and drawing. One of them was Elizabeth Dolan, who later became a popular Nebraska artist with many fine murals and easel paintings to her credit. Another was Rose Carson. Miss Carson was the daughter of John L. Carson of Brownville, one of the first regents of the University, and later president of banks at Brownville, Auburn and Lincoln. Miss Carson joined the Haydon Art Club in 1898, and in 1902 purchased one of the first shares in the newly incorporated Nebraska Art Association. She served the organization in many capacities in succeeding years, as a board member, an active committee worker, secretary to the Board, until in 1958 she was made an honorary member of the Board of Trustees in recognition of her many years of service.

By the beginning of the fall term, 1895, the new University Library Building toward the southwest corner of the small campus was ready for occupancy. It was a three story brick building with the north wing skylighted, and the top floor reserved for a gallery and classrooms for art students. For the next quarter of a century it was used for the annual exhibitions and permanent collections of the Art Association.

Miss Cora Parker succeeded Miss Moore as head of the teaching staff in 1893. She had been graduated from the Cincinnati Art School, had studied at Julien Academy in Paris and had sold her paintings to a number of museums. Her assistants at various times were

### **The First Art Gallery on Campus**

Carrie A. Barbour, Mrs. Henrietta M. Brock, Miss Alice Righter and Julia Lippincott. William F. Dann joined the faculty in 1894, first as a professor of Greek language and Literature and later as an instructor in History and Criticism of the Fine Arts. The school was not yet an integral part of the University.

However, in October, 1897, the new Chancellor, George B. MacLean, already a director of the Haydon Art Club, presented to the Club a plan, previously approved by the Board of Regents, to officially recognize the School of Art, and affiliate it with the University under the same terms then enjoyed by the School of Music, which was off campus in a building of its own, on the southeast corner of Eleventh and R. Mr. Willard Kimball was asked to serve as Director of the two schools at no increase in salary. Mr. Kimball declined the offer.

*Art Gallery. North wing University Library Building, 1920.*

Thirty days later the directors again met with the Chancellor and faculty representatives, and the department became a reality under the title of "The School of Fine Arts under the auspices of the Haydon Art Club." Miss Parker was given the title of instructor, and all fees received from students were to be received and disbursed by her with the formality of an annual accounting to the Board of Regents. The University assumed no financial responsibility, but the Art Club agreed to underwrite Miss Parker's income to the extent of \$500 to be paid partly out of the Club's treasury and partly from evening class instruction at the rate of \$5 per pupil for the term.

For the next two years, from 1897 to 1899, the art classes remained completely under the sponsorship of the Haydon Art Club. Prof. George B. Hussey, who had given lectures on the "History of Painting and Styles of Architecture," was replaced by Prof. W. F. Dann whose lectures on art history were to become familiar to graduating classes for many years to come. However, in February, 1899, Miss Parker suddenly resigned to return East, and the Regents agreed to absorb the new department. The University purchased all studio equipment, a number of etchings, a quantity of stereoptican slides—everything except the Ochtman oil painting—for the sum of \$325. The Club promptly used \$75 of this amount to purchase Miss Parker's oil painting, "The Prune Orchard," for its collection. Mrs. Brock was retained as director for the balance of the year. The School of Art was now listed in the University catalog as a "professional school with a matriculation fee of \$5, and reasonable tuition." Also in the catalog were now described the "Christmas Exhibitions," which were held during the holidays each year, and Haydon Art Club memberships at \$1 per year.

In spite of the economic distress of the nineties, the annual exhibitions were staged with fair regularity. In 1890 a group of Century prints, engravings and etchings were displayed in the Senate Chamber of the State Capitol; next year the Armory of the University was used. In 1894 the show was shifted to Grant Memorial

## **The Twentieth Century**

Hall, but by 1897 the new gallery in the Library Building was ready. As usual the exhibition opened on Christmas day. There were 159 items in the show, exclusive of china painting. The feature was Thomas Hovenden's famous oil painting, "Breaking Home Ties," which had brought tears to the eyes of thousands, and was one of the sensations of the Columbian World's Fair in Chicago in 1893.

The sixth and what proved to be the final exhibit of the Haydon Art Club was held during the month of March, 1899, in the same gallery. Reduced to two thirds of the previous year's show, it had one piece which proved a great attraction: "At the Watering Place," an oil described in the catalog as "A masterpiece from Jules Alexis Muenier who is one of the greatest French painters of the present time."

Hardly had the fireworks and the celebrations which marked the end of one century and the beginning of another died away, than members of the Art Club were grieved to learn of the death of their president, Nathan S. Harwood, who had served as president for twelve successive years, died in January, 1900, at the age of fifty-seven. He had been a civic leader in every sense of the term. He was both a bank president and a successful practicing attorney. He dabbled in Republican politics, and was an active member of the Loyal Legion, precursor of the American Legion of today. He was first president of the Lincoln Public Library in 1875, and the first president of the Commercial Club, now known as the Chamber of Commerce. In 1892 he helped organize and became president of the "Charity Organization Society" now known as the Family Service Association. As a young man he had seen considerable service in the Civil War, particularly in the Pea Ridge Campaign. He was given a discharge once because of illness incurred during a battle, but some time later, happening to pass by the scene of an engagement, tore up his discharge and rejoined his regiment. In later years he had opportunities to travel widely in Europe and to observe art and galleries at first hand.

**The Nebraska  
Art Association  
1900–1910**

His daughter was Mary Dorrance Harwood, who later became Mrs. Arthur S. Raymond, a life long member and an active participant in all phases of the Nebraska Art Association, and a two-term president (1943 and 1944).

As the new century dawned, interest in the visual arts was at a high peak. Miss Cora Parker had been replaced by Miss Sara S. Hayden as head of the School of Art. Miss Hayden had studied at the Art Institute of Chicago, in New York under Chase and Duveneck, and in Paris, where she exhibited and was awarded a medal of the Academie Vittea. She was a popular instructor and participated in many community activities of a cultural nature.

By this time study groups in some of the smaller towns outstate were clamoring for a share in this wave of excitement over the Fine Arts, and the directors agreed to broaden the scope of their activities and incorporate under a more inclusive name.

Therefore, on March 6, 1900, the directors of the Haydon Art Club met for the last time, voted to expand into a greatly enlarged "Nebraska Art Association," adjourned and reassembled a few minutes later under the new name with a new constitution and new officers. It was agreed that for at least a year the names of both organizations should appear together on stationery and other printed forms.

Mr. Frank M. Hall, a prominent attorney and bank director, who, with his wife had been most active in all functions of the Haydon Art Club since its inception, became the new President. The new board of trustees included D. B. Perry of Crete, J. Sterling Morton of Nebraska City, Mrs. S. C. Langworthy of Seward, and Dr. Harold Gifford of Omaha. It was planned to establish branches in many communities throughout the state.

It was an exciting year. One thousand new members were secured, five times the membership of any previous year. Committees plunged eagerly into mak-



ing plans for the first exhibitions to be held during the Christmas holidays. A group of paintings was personally selected in Paris from the Paris Exposition by Lawton Parker, a former resident of Kearney and Grand Island, who had won a scholarship to study abroad. The formal catalog, first of a long series, sold for ten cents. Other works of art were assembled from New York and Chicago to form "the rarest collection of Art ever exhibited in the history of the Association." The doors opened on the day after Christmas, December 26, 1900, to a great fanfare of music, speeches, potted palms, flowers and a gay crowd.

Flushed with financial success the board purchased three oil paintings this year for the permanent collection.

"Under the Trees" by Elizabeth Nourse

"The Reefs" by Andre Dauchez

"Vibrant Notes of Autumn"

by George Gardner Symons

Seven paintings were purchased privately. This was also the year that the Board of Regents and the Board of Education agreed each to contribute a fixed sum to the Association toward the expenses of the annual exhibit so that students might be admitted free, a practice that continued for many years. Also, the trustees undertook a new enterprise—that of buying a number of framed reproductions of famous paintings to be placed in the classrooms of public schools. This was continued for the next seven or eight years, until \$300 had been spent.

In the months that followed, it was decided to incorporate, and the final articles of incorporation were filed on December 19, 1902, with the proviso that the corporation should terminate on January 1st, 1950, which at that distance of almost half a century, seemed very remote indeed. The incorporators were:

Frank M. Hall

A. G. Greenlee

Clara A. Walsh

Francis J. Plym

Fred Morrow Fling

A. Ross Hill

Among the general statements of purpose of the corporation were listed such objectives as “exhibitions of original works in oil, water color, statuary, bric-a-brac, ceramics and curios . . . to purchase from time to time for a permanent Art Gallery original works of art, to encourage art education in the public schools, and to establish and maintain a state college of fine arts and a state museum of fine and industrial arts.” This last wish was repeated many, many times in years to come as speakers at exhibition openings and especially on important anniversaries, enlarged on the theme of the need for a permanent art gallery to house the growing collections of both the Association and the University.



Stock certificate. Nebraska Art Association, 1903.

A few weeks after this formal action there were 103 names signed to the list of stockholders in the new corporation at \$10 a share. The list could easily have been a roster of the civic, professional and business leaders of the community. Not the least well known name on the list was that of William Jennings Bryan.

The 1902 exhibition was even larger in numbers than the previous year's. Local artists were now, and for many years to come, included in the exhibitors. Among the names this year were: Miss Louise Mundy, Miss Sara Hayden and Mrs. Alice Righter Edmiston.

For the next decade the activities of the Association followed a pretty consistent pattern of gallery talks, annual exhibitions, and occasional purchases, when finances permitted. In the spring of 1905, there not being enough money on hand to buy a painting, the directors agreed to buy a number of plaster casts for the use of drawing classes, providing the Regents would match dollars. The Board of Regents readily agreed, and about twenty casts were purchased in all at a cost of \$350 to each contributor. The casts were of classical subjects such as Michelangelo's "Cupid", the Venus de Milo, the Discobolus, and others, which were drawn and re-drawn by countless student classes until they mysteriously disappeared one spring day in 1946.

## **A Decade 1910-1920**

The University Bulletins or catalogs now listed the annual exhibitions of the Art Association and the collection of paintings it was adding to each year as important advantages of the School of Art. In 1909 the University was able to establish a College of Arts and Science under that full title for the first time. The original charter granted the University by the Legislature in 1869 had included a provision that "The College of Fine Arts shall be established only when the annual income of the University Fund shall have reached \$100,000." The School of Fine Arts was continued, however, as a separate entity for a few years.

One of the highlights of the next year's show was a small group of four oils by Robert Henri, born Robert

Henry Cozad, the son of John Jackson Cozad, frontier gambler and founder of the town of Cozad, Nebraska, although this fact did not come to light until many years later. Voicing his displeasure at the failure of the board to purchase one of these paintings, a seasoned board member and faculty representative, Prof. Fred M. Fling, handed in his resignation.

In July, 1912, the Board of Regents took a hard look at its hierarchy, and reorganized the School of Fine Arts under the College of Arts and Science to include the dramatic arts; the visual arts, music, architecture, all with enlarged teaching staffs.

Appointed Director of the School was Paul Henry Grummann, a native of Indiana, with degrees from the Universities of Indiana and Chicago, who had come to Nebraska in 1900 as an instructor in Germanic languages and modern literature. He was at once made a trustee of the Art Association, and the following year became secretary of the board, a position which he held until he moved to Omaha in 1931 to become director of the Joslyn Memorial Art Gallery.

Professor Grummann was untiring in his efforts and almost all of the activities of the Art Association for the next nineteen years revolved around him, the annual exhibitions, the lectures, and the selection of pictures for the collection. He was greatly in demand as a speaker for various women's clubs and similar groups, to which he gave freely of his time and knowledge.

Shows were put together during these two decades from the Western Art Association, the American Federation of Arts, the Chicago Art Institute and frequently by asking the artists themselves to make selections of their "best" paintings.

During the war years of 1917 and 1918 no steps were taken to curtail the exhibitions, but all net income was turned over to the American Red Cross. It was during the second of these two years and the 24th annual exhibition that Lawton Parker's oil painting of a nude, "La Paresse", appeared on the gallery walls.

## 1920-1930

The first "nude" in the thirty years, it caused a wave of discussion and comment on the board, and a motion to drape the painting when school children appeared was made, but action was indefinitely postponed.

In 1921 the board met with Chancellor Avery and agreed that responsibility for the exhibitions which had previously rested entirely on the Art Association should now be assumed by the University. In effect, this was to eliminate participation by the Association in all but the spring Annual, and this latter show would be staged by the University and the Art Association with most of the financing being done by the Association.

In 1922 the name of Mrs. C. F. (Minnie Latta) Ladd appeared as a board member. She was the daughter of Dr. W. S. Latta, and had been a member of the Association since its incorporation. Mrs. Frank M. Hall, also an active member since the days of the Haydon Club, suggested this year that sustaining memberships be sold at \$25 each to supplement other income, and then went out personally and single-handedly to sell 38 such memberships.

In 1923 the Art Association received its first substantial gifts. Charles H. Morrill, a former University Regent from Stromsburg, and a long time friend of the University, presented the Association with an oil, "Lady in Pink," by F. C. Frieseke for which he had paid \$1,500. It is still popular with gallery goers, and is considered one of the more valuable paintings in the collection. The same year Mr. and Mrs. Frank Hall presented the Association with two paintings: "The Venetian Blind" by Lillian Genth, and "Moonlight Over The Ocean" by Lionel Walden.

This was about the time that a rival organization appeared: "The Friends of Fine Arts," a group of people interested in cultural subjects. A rather elaborate organization was perfected with a constitution and by-laws, but there did not seem to be enough activity in this field to occupy the attention of both groups, and it proved to be very short lived.

## **A Move to Morrill Hall**

In the spring of 1924 Mrs. Frank H. Woods was elected to the board of trustees and assigned to several committees. This was also the year that Frederick Dwight Kirsch returned to his alma mater as an instructor in the art department. Mr. Kirsch had been a student in the same department as early as 1917 and had been graduated with an A.B. degree and Phi Beta Kappa in 1919. He had then gone on to New York where he had studied in the Art Students League under Boardman Robinson, A. Stirling Calder, Leo Lentelli and others, and in the New York School of Fine and Applied Arts.

By the spring of 1927 Morrill Hall was ready for occupancy. This newest of University buildings was erected on the northwestern corner of the then campus and was named in honor of C. H. Morrill who had contributed so generously to the collections and to the embellishment of the building. The lower floor was to be occupied by a natural history museum, and the two upper floors were to be shared by the schools of art and music. Two good sized galleries were provided on the second floor for exhibitions. For the February opening, a complete show was borrowed from the Chicago Art Institute. More than 700 people attended the formal opening and complimentary ball which featured dancing in Elephant Hall on the first floor. Faced with moving, the Board took an inventory of its collection and reported that it owned thirty oil paintings valued at \$31,000 and 14 "statues" (casts) at \$2,963, although in the light of later experience this proved to be an extremely optimistic figure.

This was a year for innovations. The trustees decided to print in their catalog a complete roster of all members, a practice still in effect some thirty years later. Later in the same year the Association was host to a regional meeting of the American Federation of Arts which brought museum directors, curators and distinguished guests together for a three-day session, during which they were abundantly entertained in clubs and private homes.

**The Hall  
Collection**

Frank M. Hall died June 9, 1928, at the age of seventy-six, and a few months later he was followed in death by his widow who suffered a heart attack just as she was dressing for a dinner engagement with a fellow board member, Miss Rosanna Carson.

The Art Association had lost two of its most loyal supporters.

Mr. Hall had served his community long and well. From 1900 to 1928 he had been twelve times President of the Art Association. He had served for six years as President of the Board of Education. He had been President of the State Bar Association, and the committee which secured for the University the Temple Theater Building. In business, he was a bank director



*Portrait of Frank M. Hall. Nicholas R. Brewer. 1916.*

and head of the law firm of Hall, Cline and Williams. Mrs. Hall had been active in church work, the Y.W.C.A. and the Woman's Club.

For many years the Halls had been accumulating a large private collection of art objects: paintings, sculpture, tapestries, prints and ceramics, all with the advice of experts. Mr. Hall's will provided that their entire collection should go to the University, along with the bulk of his personal fortune.

The Frank M. Hall Trust was established with the First Trust Company of Lincoln, of which he had been a director, on October 3, 1929, just a few days before the dramatic collapse of the bull market. Its beginning value was \$77,165. The will provided that both the income and principal of the bequest might be used for the purchase of art, but the regents took a conservative course, and used only the income. Exactly thirty years after the Trust was opened, the principal amount had reached \$271,600, three and one-half times the original amount, and \$178,427 income had been made available through the years for additions to the collections.

Mr. and Mrs. Hall's home was a veritable treasure house of objects d'art; every nook and corner, almost every inch of wall space was filled. The Halls not only had excellent taste, but they had traveled extensively, and had the advantage of many contacts with artists, critics and gallery directors in their long experience with the Art Association. They relied often on the advice of Lawton Parker, the former Nebraskan and an artist of considerable stature who had been President of the New York School of Art and Director of the Parker Academy in Paris. He was the first non-European to receive the coveted award of the old Salon in Paris. In 1914 the University of Nebraska conferred upon him an honorary degree of Doctor of Fine Arts, the first time such a degree had been awarded by the University.

Only five other honorary degrees of this kind have been awarded since: To Sven Birger Sandzen, the artist, (1927); to Robert Harshe, Director of the Art Institute of Chicago, (1927); to Miss Leila Mechlin,



writer and art critic, (1927); to Holmes Smith, Professor of Fine Arts at Washington University, St. Louis, (1928) and to Rueben Nakian, sculptor, (1969).

When their personal collection was finally transferred and catalogued, it was found to contain 93 oils and watercolors, 80 etchings, Japanese prints and drawings, and 23 pieces of sculpture, statuettes and vases, besides many tapestries and miscellaneous items.

In the depression years that followed the market break, income for purchases was very modest, but as conditions improved so did revenues and in later years as much as \$10,000 a year could be used for acquisitions. Thirty years after the trust was established the University's Hall collection was conservatively appraised at a value of \$221,326. (By 1971 the Hall collection was valued at \$950,000.00 and the Art Association's collection at \$864,000.00.)

Mrs. C. F. Ladd succeeded Mr. Hall to the presidency of the Art Association, a post which she held for the next four years. In 1928 the Junior League had sponsored a ball for the opening night of the exhibition, and in the months that followed there was much pressure for a costume ball for the next year. The 1929 show opened on February 7th with a very gala Beaux Arts Ball, accompanied by an extra fillip in the form of nine "living tableaux" to be presented in Morrill Hall auditorium. Victor Krause was in charge of both programs. More than 700 attended the ball which proved so popular that it was continued as a feature attraction for the next six years, while the "living pictures" as they came to be known, were done each year with increasing deftness until they were the "piece de resistance" of opening day for thirty years to come.

March 8, 1939, the board flaunted depression in the face by voting to pay \$3,500 for Leon Kroll's "The Siesta", which was hanging in the current show. This was the highest price ever paid for a painting by the Art Association up to that time.

## **1930-1940**

In the following year's show three paintings were exhibited by a regional artist who was receiving considerable attention. He was Grant Wood of Iowa, and the paintings were: "Stone City", "Arnold Comes of Age", and "John B. Turner—Pioneer". All three oils were offered for sale at prices from \$300 to \$400. The trustees, evidently pinched by last year's extravagance, voted to pay \$300 for "Arnold Comes of Age", while Omaha's Joslyn Memorial Gallery immediately snatched up "Stone City". "Arnold" has since become one of the most valuable items in the permanent collection.

On September 25, 1931, Professor Paul H. Grummann, Director of the School of Fine Arts since 1912, and secretary of the Art Association for almost the same length of time, resigned to take a position as Director of the new, monumental Joslyn Memorial Art Gallery in Omaha. He was to be keenly missed in Lincoln Art circles, as he had selected and hung shows at the University for almost a score of years. He had given lecture after lecture, and he was a friend of dozens of artists and their agents.

At the same time, Dwight Kirsch, now with the rank of assistant professor, was appointed Chairman of the School of Fine Arts. The music school which had conducted private classes for music students in its own building on the southwest corner of 11th and R streets since 1896 now was purchased by the University. This arrangement was short lived, however, because in 1933 the Regents abolished the School of Fine Arts as a separate school, and merged it into the College of Arts and Sciences, of which Professor Charles Henry Oldfather was Dean. Mr. Kirsch retained his title as Chairman of the Department, which included all of the visual arts.

There were not many restrictions in Mr. Hall's trust agreement. It authorized the Board of Regents to purchase "oil paintings, statuary and works of art for the Art Gallery of the University of Nebraska," and to spend not more than \$10,000 in any one year, provided, however, that such works of art shall not be

purchased . . . without first obtaining written approval of at least two well-recognized, expert judges of pictures and works of art." In closing, Mr. Hall had written further: "My purpose and object in having all contemplated purchases before they are made first approved in writing by well-recognized judges of pictures and works of art, is to keep a high standard of excellency in the things that go into said collection and to avoid any and all mistakes in the purchase so far as possible."

Over the years, the effect of Mr. Hall's stipulation in regard to professional advice has been far reaching. It has directly influenced acquisitions for the Hall collection which forms the bulk of the University's own gallery, and indirectly the purchases made each year by the Art Association. The presence each year of two new personalities, museum directors, critics, writers, sometimes artists themselves, gave a fresh point of view to the collections. They met with faculty, students, lay members of the Art Association, and were usually called upon for gallery talks to the public. In order to relate their recommendations to requirements, it was necessary to analyze the present collections, which gave ample opportunity for frank criticism.

The provisions of the Hall Trust were put into effect almost immediately. By the spring of the following year, 1930, three oil paintings were selected in New York with the approval of the experts and sent to the University to be purchased under the terms of the Trust. They were: Frank Weston Benson's "The Dining Room Table"; Robert Henri's "The Pink Pinafore", and Childe Hassam's "Nymph and Duck."

No one would question the stature of the experts called upon for this delicate task, even at long distance: Miss Leila Mechlin and Royal Cortissoz. The former was one of the founders of and secretary for the American Federation of Arts, and a noted writer, lecturer and art critic. She contributed many articles on art subjects to the popular magazines of the period, and served as art critic for a Washington, D.C., newspaper.

When Mr. Cortissoz died in 1948 he had just completed a half century as a writer and art critic for the

New York Herald Tribune. He was known as a conservative and a traditionalist, a noted print collector who had travelled widely abroad. Although known as a lover of beauty and color, he was an implacable foe of "modern art." He didn't hesitate to say: "I am steadfastly opposed to the inadequacies and bizarre eccentricities of Modernism. A work of art must embody an idea, beauty, and an indication of sound craftsmanship."

This arrangement of absentee selection and approval continued with the same consultants for several years. Obviously, it was not going to please everyone. There began to be grumblings among the faculty, and among the trustees of the Art Association who, having worked hand-in-glove with the Halls for many years, felt that they were being by-passed with no voice whatever in the selections.

Early in 1932 a plan of action was worked out with Chancellor Burnett and the Board of Regents which authorized the Art Association trustees "to initiate recommendations for purchases for the permanent collections under the Hall bequest." This was delegated to a special committee from the Association which was to submit its choices for board approval. About the same time, it was decided to discontinue the current practice of securing exhibits from the Chicago Art Institute, and get them directly from individual artists or Eastern galleries. Both steps contributed greatly to independent action in making purchases for the collections.

The purchase committee that year recommended paintings of Robert Spencer, Olive Rush and Eugene Savage, all of which received immediate approval by Mr. Cortissoz, Miss Mechlin and the Regents.

In 1933 the Beaux Arts Ball was continued as an opening night feature, but it adopted a "depression" theme, and participants were asked to select the oldest and shabbiest costumes from the family wardrobe. Professor Dwight Kirsch was made a member of the board of trustees, and two years later became its secretary,

## **Saturday Morning Art Classes**

a position which he was to hold for a number of years, selecting the annual exhibitions, arranging for speakers, and advising with the collections.

One of the most rewarding activities of the Nebraska Art Association over all the years of its existence has been the Saturday Morning Art Classes for children. The classes were first commenced in 1936 with the purpose of initiating children, chiefly of grade school age, to the delights of creativity in the visual arts. At the beginning, public school teachers were asked to select two talented children from each school, so that there were about 100 children coming to Morrill Hall each Saturday for instruction in drawing, coloring, and clay modeling.

The classes provided free instruction for 250 to 300 children drawn from more than 1200 applicants from elementary, junior high and high school grades. The Art Department provided supervision, while direct instruction came from senior students in the Department who thus acquired teacher-training. About four times as many applicants were received as were permitted to enroll. Prospects had to pass an informal test in which they were quizzed as to their interests, and had to bring a sample of their work with crayon or watercolor. It was a source of satisfaction to the faculty when a large segment of freshman students in later years ascribed their interest in the arts to this early experience in the Saturday Morning Classes.

Until 1956 the Art Association picked up the \$650-750 tab for the operation of these special classes. Then, for a brief period they were continued through the generosity of the Cooper Foundation of Lincoln. They are presently conducted for a small group sponsored by the extension division of the University and used mainly for the training of future art teachers.

## **Art on Wheels**

It was this same significant year, 1936, that first steps were taken to implement a proposal that had been under discussion for some time—that of actually taking works of art out to the people of smaller towns and rural areas.

It was three days after Christmas, on December 28, 1920, that Dr. M. E. Vance, a popular Lincoln dentist, paid \$10.00 for a share of stock in the Nebraska Art Association, thus entitling him to a family membership and innocently enough, starting his wife on a long and enviable career of service to the community.

Nellie May Schlee Vance had studied drawing and painting at Columbia University in New York City and had had two European trips before settling down to teach school at Peru and three Nebraska towns for seventeen years, at the end of which time she was married to Doctor Vance. Her interest in the creative arts continued and on March 16, 1924, she was appointed to fill a vacancy on the board of trustees of the Art Association, a position she retained with great credit for forty-two years.

One fall afternoon in 1935 as Mrs. Vance ascended the rounded stone steps of Morrill Hall to attend a trustee's meeting, her attention was directed to a father and small daughter intent on visiting the Hall of Elephants on the first floor. As they entered the building, the daughter started on up the steps to the second floor, but the father summoned her back somewhat brusquely, saying, "Pictures, there's nothing but pictures up there." The look of disappointment on the small child's face haunted Mrs. Vance throughout the ensuing board meeting so that she was scarcely aware of business being transacted.

Later in the day she contacted the then Chancellor, Edgar A. Burnett, who warmly received her proposal to take examples of art from the collections out to the people.

In a few weeks Mrs. Vance was on her way in her own Ford with a collection of oils, watercolors and prints, which she exhibited to children, and adults, in school rooms and churches. Her daily expenses were paid by contributions from schools, Chambers of Commerce, luncheon clubs and similar organizations. Her own compensation was in the gratitude and good-will of the children who flocked to see the exhibits.

At first, the plan was sponsored by the art department, but by 1937 the University extension and the art department joined forces to see that as many communities were visited as possible. Today, a similar project is made possible by the State Library Commission with a grant from the Nebraska Arts Council. The traveling exhibits are displayed in libraries.

By 1937, Mrs. Vance's unique project was receiving national attention and the Carnegie Corporation of New York awarded her a \$5,000 grant to continue and enlarge upon her work. This was followed two years later with a continuing grant of \$3,000, and in 1943 a third grant of \$7,500. Mrs. Vance now became a member of the faculty, but continued to greatly extend the scope of the traveling art exhibits. Every county in the state was now covered, not once, but several times, and instead of going out and back in one day, Mrs. Vance's trips often took two weeks. In the first four years it was estimated that 160,000 people had seen the traveling shows.

From the very beginning emphasis was placed on the enjoyment of art. Children and teachers were told: "Pictures are to be looked at and enjoyed, not to be used as subjects for assigned themes or reports or forced compositions."

All of this activity led to a natural result: In 1947 Mrs. Vance was asked by a group of Lincoln businessmen to organize a children's art exhibit, which was to become a most popular annual event in the art world. It was open to children from kindergarten age through the eighth grade.

In January, 1959, Mrs. Vance was asked to join with Columbia University, University of Nebraska and the Museum of Modern Art in organizing a similar exhibition for the same age groups on an international basis. This work was instituted through individuals and the Embassies of foreign countries, and the final showing contained 800 examples of children's work in the visual arts from fifty-two countries.

## **The Busy Thirties**

In spite of its popularity the Beaux Arts Ball was discontinued in 1936, as having served its purpose, and from then on every bit of energy was concentrated on living pictures which moved to an afternoon performance, and were done with increasing skill. The corridor of second floor, Morrill Hall, was soon outgrown, and the shows were staged successively in the Student Union, Temple Theater, and the University High School. Preparing the elaborate costumes, the lighting effects, and the framed settings for an hour's show of ten or twelve tableaux required several months of hard work by volunteers.

One of the moving spirits in the Art Association during the thirties was Dr. J. E. M. Thomson, a local physician and an ardent private collector of original works of art, who gave frequent public talks, took part in panel discussions, and helped with the annual shows. Another board member was Samuel C. Waugh, banker and art collector, who, as President of the First Trust Company, took pride in the administration of the Hall Trust which was proving so beneficial to the University, and who represented that trusteeship in the affairs of the Association. He remained as an active consultant in both the selection of exhibitions and final purchases until he left Lincoln for Washington in 1953 to become Assistant Secretary of State. In 1955 Mr. Waugh was appointed President of the Export-Import Bank. His resulting travels brought him into contact with art all over the world, but he still loved to startle his friends by walking into their offices and naming offhand the artists whose work decorated their walls.

In 1939, the three cultural courses: music, art and speech and dramatic art, were removed from the anonymity of the College of Arts and Sciences and set up as a separate body to be known as "The School of Fine Arts", with Arthur E. Westbrook as Director, and Dwight Kirsch as Chairman of the Department of Art. In the University's hierarchy, it was still subordinate to the College of Arts and Sciences of which Charles Oldfather was Dean.



**A Semi-  
Centennial  
1940**

The year 1940 was selected to observe the fiftieth anniversary of the Nebraska Art Association. Committees had been working diligently for six months preparing an unusual exhibition and appropriate ceremonies to observe a half century of community service. The exhibit was assembled from dealers and museums from all over the country, including the Whitney, the Museum of Modern Art, the Denver Art Museum, and many others. All in all, there were twenty pieces of sculpture, 68 oils and 43 watercolors and drawings that filled two floors of Morrill Hall. Mrs. Frank Boehmer was in the president's chair that year. She was the daughter of one of the earliest stockholders, Mrs. I. G. Chapin. When it came time to list the members it was found that 63 had had continuous memberships for 25 years or more. Special tribute was paid at the opening to six board members who had been active almost as long as the organization itself:

Dr. E. H. Barbour	Mrs. Dean R. Leland
Mr. Don L. Love	Mrs. A. R. Edmiston
Mrs. C. F. Ladd	Mrs. M. E. Vance

In 1941 Life magazine added zest to the spring show by sending a team of photographers to film the living pictures and the exhibition. Twelve paintings by contemporary artists were shown in four pages of color and two black and white. The next year, first of the war years, the Board of Trustees debated for some time whether to abandon plans for the annual exhibition, but finally decided to follow the admonition of the Director: "In time of war we need especially to have stabilized our cultural achievements and ideals." However, the spring show followed a patriotic theme, and included a display of first World War posters. For the next two years, the Art Association cooperated with the Lincoln Air Base and the U.S.O., in providing exhibits and facilities for instruction in arts and crafts for the personnel.

By now, Mr. Kirsch was making annual trips to New York and other eastern galleries to select pic-

tures and sculptures for the annual show. Ever since 1938, in fact, when the directors had rebelled against the idea of long range approval of purchases, the consultants had been coming to Nebraska to view the exhibitions and make their recommendations for purchase. Although they always consulted with faculty and trustees, this pretty much resulted in a selection by the visitors since they were bound professionally to make their choices on artistic merit.

It was this high standard of quality, as well as the extent of the combined collections that made the University the envy of many larger institutions, colleges and museums as well, and caused Alan D. Gruskin to write in his book, "Painting in the U.S.A." (1946).

*" . . . Often we find some of the choicest collections of the work of our contemporary artists in smaller cities. For more than fifty years the art association at Lincoln, has been holding an annual exhibition of contemporary American artists, and purchasing a certain number of paintings each year from the exhibition. Today, Nebraska possesses one of the country's finest collections of American art."*

## European Art

For the most part, the Art Association's annual shows were made up of the works of contemporary American artists. Occasionally a masterpiece from an early period would be borrowed from another museum, but over the years both the purchases and the exhibitions reflected the art of the day. This was partly due to tradition, and partly due to lack of funds which made it impossible to think in terms of old masters. Also, there was a desire to encourage the living artist by buying his products. It is true that there were many names with foreign accents in the museum catalogs. From the first world war on, many freedom-loving, creative artists from Europe sought refuge in the United States, and contributed much to the new culture.

In 1946, through the cooperation of the Lincoln newspapers, the Journal and Star, and their publishers, Joe W. and Fred Seacrest and Walter W. White, respec-

## **The Academy Revolt**

tively, a handsome selection of European painting was made a part of the spring show. Forty-eight artists were represented, French, German and English mostly, including a nice representation of French impressionists. It was the first time that many gallery goers had had an opportunity to come face-to-face with such famous names as Picasso, Modigliani, Matisse, Renoir, Vlaminck, and others, and the show was well attended.

Later on in that same spring toward the end of the school term, students hurrying to eight o'clock classes one bright morning were startled to see many fragments of plaster of paris scattered over the roof of the low-lying lecture hall one floor below the hallowed corridors of the Art Department in Morrill Hall. Overnight, and with great secrecy, all of the more than a score of plaster casts, Donatello, Niobe, Michelangelo, and all, had disappeared in scattered pieces. For more than forty years, hundreds and hundreds of art students had laboriously copied these casts. It was a true rebellion against the classical instruction of the preceding decades—in the name of a new freedom of expression.

Only one cast remained unscathed—that of a copy of Venus de Milo, already minus arms and a leg. Perhaps the rioters believed she had suffered enough. No one was ever indicted for the cast breaking. No one ever admitted any knowledge of when or how it happened, although gossip behind the easels that day linked faculty and students in the escapade.

Oddly enough, there was a rash of cast breaking and destruction of classical models that same spring on other campuses across the land. It was the end of an era.

## **Woods Family Gifts**

One of the first names to appear on the membership rolls of the freshly formed Haydon Art Club back in the eighteen eighties was that of Colonel F. M. Woods. Frederick Moffatt Woods was born in Illinois, in 1844, coming from long-lived forebears where such ages as 99 and 103 were commonplace. When President Lincoln issued a call for volunteers at the out-

break of the Civil War, young Woods repeatedly tried to enlist, but was rejected because of his youth. By 1862, he was eighteen years old, and through his own initiative raised a full company of volunteers for the Army of Eastern Tennessee, for which he was brevetted "Temporary Colonel," a title which clung to him for the rest of his life. His actual war service was in a battery of artillery, maneuvering in Tennessee, where he learned to live off the countryside, cooking chickens "so tough you couldn't stick a fork in the gravy," to use his own expression.

Just as his battery was ordered to join General Sherman in his long march to the sea, Fred Woods contracted typhoid fever. Months later when he was released from the hospital weighing a scant 99 pounds, the war was over. He recovered sufficiently to join the Grand Review in Washington in May, 1865, when 100,000 veterans marched in formation before Generals Sherman and Grant.

His years in Lincoln were devoted to the advancement of agriculture and improved livestock breeding, and his advice was widely sought. He was awarded an honorary degree from the University of Nebraska in recognition of what he had done for the livestock interests of the state. He lived to be eighty-four.

One of his sons was Frank H. Woods, a graduate of the State University, and a successful corporation lawyer. Mr. Woods became head of many business enterprises, best known of which was the Lincoln Telephone Company. He and his wife, nee Nelle Shreves Cochrane, took an active interest in the work of the Art Association, of which she was a board member and a short term president.

Born of this union around the turn of the century were three sons: Frank H. Jr., and the twins, Thomas C. and Henry. All three were educated at Yale, and went on to assume responsibilities of leadership in the business and civic life of their communities. Frank and Henry Woods lived in Chicago in close touch with their business interests. Thomas C. Woods married Sarah Avery Ladd, a granddaughter of Dr. William



*Mrs. Thomas C. Woods Sr., Mrs. Woods Petersen, and Thomas C. Woods Jr.*

Story Latta, and lived in Lincoln where he succeeded his father as president of the telephone company. Both Mr. and Mrs. Woods had a keen interest in contemporary American Art, and began early to accumulate a collection of paintings for their home.

Frank H. Woods died April 1, 1952; also at the age of 84 years. Shortly before his death he had established, together with his three sons, the Woods Charitable Fund, incorporated in Nebraska, with assets on December 31, 1959, of \$8,000,000.

This soon became the source of funds for a multiplicity of grants to charitable and welfare agencies in Nebraska and Illinois, hospitals, the City of Lincoln for parks and other purposes, the University of Nebraska and the University Foundation. One of the larger sums went to establish the Lincoln Foundation, a community

trust for the benefit of citizens of Lincoln and Lancaster County.

During the nineteen forties the Association made it a practice to buy at least one painting a year for its permanent collection from income received from dues and above annual expenses. As costs of staging the annual show mounted, this purchase fund was wiped out. The first substantial endowment for purchases came in the form of a bequest in the will of Mrs. Frank H. Woods, Sr., who directed that the trustees of the Woods Charitable Fund invest \$25,000, and that the income and part of the principal be used for that purpose. Thus, commencing with 1955 there has been available each year the sum of \$2,500 which has formed what is now known as the "Nelle Cochrane Woods Collection."

Mrs. Woods had been born Nelle Shreves Cochrane, in Bushnell, Illinois, the elder daughter of Thomas and Hannah Hartman Cochrane. She died, Tuesday, December 19, 1950, at the age of 80 years. She came to Lincoln with her family in the spring of 1884 and lived briefly on Q street until the family home was built on the southwest corner of 12th and D streets in 1885.

Miss Cochrane attended the new Capitol School in 1887 and entered the State University in 1889, where she was enrolled in classes in drawing and painting in the School of Fine Arts under the tutelage of Sarah Wool Moore. She was graduated from the University in 1893 with a degree of Bachelor of Arts.

During her lifetime she was active in the affairs of her sorority, in the Y.W.C.A., the American Association of University Women, as a board member of the Lincoln City Library, the Nebraska Art Association, church affairs, and the Red Cross.

In 1914, Mrs. Woods became a member of the Nebraska Art Association, first as a stockholder, and later as a sustaining member, a position which she maintained until the time of her death.

On March 6, 1924, Mrs. Woods was elected a member of the board of trustees of the Nebraska Art Asso-

ciation, replacing her husband who had served briefly as a trustee and vice-president. For the next 21 years, through 1945, Mrs. Woods served as a trustee on the board of directors of the Art Association. She served on many committees and was elected president in 1932.

The Trust account for the Nelle Cochrane Woods Collection amounted to \$25,000, but previous gifts in 1953 and 1954 had made \$30,000 available for purchases over a twelve year period. Somewhat the same restrictions applied to purchases for this collection as to the Hall group. The artists must be Americans or living in this country, and the acquisitions had to be approved by a pair of "experts." By 1971 contributions from the Woods Charitable Fund had reached a total of \$70,000.00. Twenty-seven paintings had been added to the collection at a cost of \$55,253.00 including such names as Ralph Blakelock, John Marin, Rockwell Kent, James Peale, Robert Henri, Theodore Robinson, Frank DuVanek, and many others.

In mid-December, 1959, a further gift of \$250,000 to the University was announced by the Woods Charitable Fund for the purpose of constructing a modern new building to provide classrooms for instruction. The structure was known as the Nelle Cochrane Woods Building as a further memorial to Mrs. Woods. It was built adjacent to and in conformity with the architectural style of the Sheldon Gallery.

Thomas C. Woods died March 22, 1958, after a brief illness. Both he and Mrs. Woods had actively participated in the affairs of the Nebraska Art Association for many years, and had a private collection of modern American paintings. A memorial to be known as the Thomas C. Woods Fund was established at once with \$5,000 immediately available and an additional \$25,000 from the Woods Charitable Fund.

During the years that followed additional grants from the Woods Charitable Fund increased this memorial to a total of \$225,000.00. Purchases for the collection were restricted to contemporary American paint-

ing with the proviso that not more than \$10,000.00 was to be used in any one year. Selections were made by the Board of Trustees of the Art Association with the approval in writing of two qualified consultants.

By 1971, over a thirteen year period, thirty-two paintings had been purchased at a cost of \$185,983.50. Like all works of art there had been considerable appreciation in this time and insurance values for this same group was then at a figure of \$369,350.00.

Among the artists represented in this memorial collection were such names as Mark Rothko, Benjamin West, Joseph Albers, Hans Hofmann, Robert Henri, Morris Louis, Alfred Maurer and Albert Ryder.

Frank H. Woods, a trustee of the Woods Charitable Fund, spends a busy life between his business interests in Chicago, Cleveland and Lincoln, where he is Chairman of the Board of The Lincoln Telephone Company. After a boyhood in Lincoln he was graduated from Yale and immediately assumed his place in the business world. He is a trustee and for several years President of the Art Institute of Chicago and a liberal donor to its many functions. He has been president of the Chicago Community Fund and the Community Council and Chairman of the Illinois Governor's Committee for the White House Conference on Children. Through their family Foundation they have contributed liberally to the University of Nebraska, to the City of Lincoln, and to many smaller charitable enterprises, in addition to the Nebraska Art Association.

To further the study of the visual arts, the Woods Charitable Fund made a grant of \$20,000 in 1957 to be used by members of the Art Department staff for the purpose of developing creative projects or to study abroad. This was enhanced further by a personal grant of \$12,800 from Mr. and Mrs. Thomas Woods, the income of which was to be used by faculty members for travel abroad, or to supplement expenses for such things as one-man shows or special exhibitions.

With the war years out of the way, all colleges faced startling increases in enrollment. The Art De-



### **Some Faculty Changes**

partment was no exception. Students who had been copying casts were now set to "fingerpainting," as it was somewhat derisively termed by the few realists left. The studies of anatomy and perspective were almost dropped from the curriculum in favor of the new freedom. "Modern" art thrust itself at one from every advertisement, from television, from gallery and printed page. As one critic put it, "it had almost superseded religion." No other subject matter, unless it was politics, presented so many opportunities for argument, for debate, and for disagreement.

The faculty of the Art Department was increased to meet the rising tide of students seeking art instruction. Responsibility was divided. Duard W. Laging was brought to the School as Chairman of the Art Department, and Dwight Kirsch became Director of the Art Galleries.

By September, 1951, just twenty years from the time he had succeeded Paul Grummann as Chairman of the Department, Dwight Kirsch resigned to take over the position of Director of the Des Moines Art Center. No better tribute to his ability or his dedication over the many years of service could be found than existed in the combined collections in Morrill Hall. Every professional visitor to the galleries testified to this in glowing terms. Kirsch had personally selected the shows during all of this time, and had guided the acquisitions.

He had served first as secretary and then as a board member and chairman of the exhibitions committee of the Art Association during most of these years, working constantly with the large membership, encouraging them and educating them as the occasion arose in the appreciation of creative art.

After seven fruitful years in Des Moines, Mr. Kirsch gave up his duties there in 1958 to do what he had always dreamed of, an opportunity to paint, to teach, to travel, to free lance and to indulge in his life-long hobby of photography. He now was called upon to select exhibitions, to judge them, and he became

## **A Dream Realized**

artist-in-residence and art consultant at Iowa State University at Ames. Kirsch was still at heart the artist and he now saw his work hanging in 28 different galleries. Grinnell College awarded him the Degree of Doctor of Fine Arts.

Norman Geske came to the University of Nebraska in 1950 as assistant to the Director of the department of Fine Arts, Duard Laging. In 1953 he assumed the position of Director and with it responsibility of staging the annual exhibitions of the Art Association and relating that group to its academic counterpart.

Mr. Geske was a native of Iowa, and a graduate of the University of Minnesota. He had taken advanced study in the history of art at New York University, and served for a time as curator at the Walker Art Center of Minneapolis.

Way back in the days of the Haydon Art Club, it had been the oft-repeated wish of the members to establish on the campus a museum or gallery to house a collection of art objects. As the years went on this was brought again and again to the attention of the public and University authorities. Lovers of art had to be satisfied with the more or less makeshift facilities granted them, first in the Library Building, and later in crowded Morrill Hall. But, as the collection grew year after year, the need for space to show them became more and more acute.

It was in the tense years of the early World War II period that a tall, slender, auburn-haired woman became a frequent visitor to the Morrill Hall galleries, where she spent many hours in contemplation of the paintings. Sometimes she was accompanied by one or two friends, but more often she was alone, as though she were receiving comfort and inspiration from the creative work around her. This woman was Miss Mary Frances Sheldon, daughter of an early Lincoln family, Mr. and Mrs. George Sheldon of 2525 N Street. Miss Sheldon began to buy paintings for her own enjoyment. Her taste was excellent, and she was guided in her selections by the Chairman of the Art Department,

Dwight Kirsch, who spent many long hours with her as a friend and advisor.

Frances Sheldon died in June, 1950, after a short illness, and it was soon learned that she had bequeathed to the University, not only her own collection of contemporary paintings, but her entire personal fortune of close to \$1,000,000 for the purpose of building an art gallery. After sixty years the fondest hopes of the founders were going to be realized.

But this was not all. When Miss Sheldon died, the administration of her estate, and the decision as to when the money was to be made available was left in the hands of her brother Adams Bromley Sheldon, a landowner, and lumber dealer of Lexington, Nebraska. Mr. Sheldon had taken great interest in his sister's avocation. He made frequent trips to Lincoln to visit the exhibitions, encouraged her, and had begun to acquire original paintings for his own enjoyment. When he died some seven years later, on September 1, 1957, he added almost one-half of his own fortune to that of his sister to be used for the same purpose. The million dollars of 1950 had by this time appreciated to approximately one and one-half millions, and the total funds now available to the University approximated two and one-half millions. Thereupon, a committee named by Chancellor Clifford Hardin composed of administrative officers, the Gallery Director, Norman Geske, and representatives of the Nebraska Art Association, commenced immediately to formulate plans for the new museum. Philip Johnson of New York City was chosen the designing architect, working with the local firm of Hazen and Robinson.

### **The Sheldon Family**

Bromley and Frances Sheldon were eighth generation descendants of hardy Vermont pioneers on their father's side, and ninth generation descendants of the same hardy stock on their mother's side (nee, Flora Bromley). Both families antedated the Revolutionary War in New England by more than a century.

Their father, George Sheldon, made many business trips to Nebraska from his home in Vermont dur-

ing the eighties and nineties, finally moving his family to Lincoln early in the year 1900, where he soon acquired the N Street home. He was a director of the First National Bank of Weeping Water, where he and his son acquired their first lumber yard in 1907. This was sold about four years later after lumber yards had been acquired at Lexington and Cozad.

Bromley and Frances Sheldon, brother and sister, shared their fondness for beautiful paintings, and shared also their excitement in making possible a beautiful museum building for the collections. Bromley Sheldon's part to play in the future building plans was known and discussed before Frances died, and she passed away with the assurance and satisfaction of knowing that there would be ample funds for a building that would become a work of art in itself.

The only effect of Bromley Sheldon's personal bequest was to practically double the amount of money available for the construction and equipment of the gallery. No attempt was made to otherwise alter or construe the purpose of Frances Sheldon's intention which was to build "a gallery for the purpose of housing the collection of paintings, sculpture and other works of art owned by the University, the Nebraska Art Association and similar collections; and the gallery shall be used and maintained by the University solely for that purpose."

This concise statement practically precluded the use of the building for classrooms and reflected the desire of Miss Sheldon to have a gallery dedicated exclusively to the enjoyment of its artistic treasures.

And, as further evidence of her fondness for the organization with which she had been connected for many years, she particularly specified:

"One room in said gallery shall be luxuriously furnished to be used for board meetings of the Trustees of, and social gatherings of, the Nebraska Art Association; and in this room shall be placed and maintained for a period of twenty-five years, my collection of paintings."

A few weeks after Frances Sheldon's death, James E. Lawrence, Editor of the Lincoln Star, wrote:

*"Miss Sheldon was reserved, a quality mistaken at times for shyness. She was a gentlewoman—intelligent, capable, cultured and generous. She was able, unobtrusive. She lived a full, satisfying life. She loved her home and its furnishings, her garden and its bowers, her trees. Her philanthropies never will be known, except for the final gift which will contribute so much to the joy and happiness of future generations of Nebraska . . . In a troubled world there is so little serenity. Yet fine dreams, brave, courageous and enlightened, do take shape and through them the dreamer can little know how much has been contributed to brighten the lives of hundreds of thousands of people. Miss Sheldon made such a contribution to her state in this last half of an amazing, modern century."*

**Philip C.  
Johnson,  
Architect**

The committee responsible for choosing an architect for the new Sheldon Gallery, representing both the University and the Art Association, turned to Philip Johnson for several reasons. He was not only regarded as one of the five or six leading architects in the country, but he was an artist and a designer and he had imagination. His name has been associated with many of the noteworthy buildings of recent years, but particularly, he has been known for his work as a museum builder.

Mr. Johnson collaborated with Mies Van Der Rohe in the design of New York's fabulous Seagram Building. His own glass house at New Canaan, Connecticut, has been famous for the better part of two decades. He is a trustee of the Museum of Modern Art in New York, built the annex to the original building, and has just been commissioned to design a huge addition which will double the museum's exhibition space. The Auditorium and Art Gallery of the University of St. Thomas in Houston, and the new home of the Munson-Williams-Proctor Institute in Utica, New York, are prod-

ucts of his design boards. Perhaps his most ambitious assignment is the New York State Theater which is a part of the magnificent new Lincoln Center for the Performing Arts in New York City.

Philip Johnson has been variously called an exponent of the international style, a new-classicist, and a "High Modern," but there is little doubt that the sculpture-like quality of the sketches which have come out of his office, high overlooking the East River, are the most thrilling in a world which is suddenly aware of the need for beauty in everyday life and the structures with which it surrounds its activities.

## 1960–1970

The decade between 1960 and 1970 saw the realization of most of the dreams of the founders of some eighty-odd years before: a beautiful new art gallery, community participation and a greatly enhanced collection of paintings and sculpture which was the envy of many a larger institution.

The Art Association began the scintillating sixties with three heart-warming events: its Seventieth Annual Exhibition, a visit from Vincent Price, and the announcement of a large grant to the University from the Woods Charitable Fund which would make possible the construction of an art instruction building to be known as the Nelle Cochrane Woods Memorial Arts Building adjacent to the forthcoming Sheldon Gallery.

The Association observed the beginning of the decade with its seventieth exhibition, two having been by-passed because of world wars. Eighty-seven paintings representative of contemporary art were borrowed from New York dealers. Vincent Price lent his charm and wit to the opening days, and flattered his audiences with his complimentary remarks on Nebraska's artistic climate.

Beginning in May of 1960, the Morrill Hall gallery was plagued by a succession of thefts; first, the popular Gaston Lachaise sculpture, "The Dolphins"; then, an irreplaceable Paul Klee ink and water color, and in succeeding months a George Inness landscape, Jasper Cropsey's "Doune Castle", and finally the popular

### **The Sheldon Memorial Gallery**

Benjamin West oil "Golden Age". The F.B.I. was alerted, posters were circulated nationally and rewards offered. More than a year later the latter two paintings were picked up by a Baltimore art dealer and the Inness was returned through the mail unharmed under mysterious circumstances. A former part time University of Nebraska student was arrested, convicted, fined \$1,000.00 and put on probation. The court judge required that the fine be paid to the University.

With the death of A. B. Sheldon in 1957 and the announcement that half of his estate would be added to the previous gift of a million dollars from his sister to build an art gallery, a search began for a suitable location on the crowded University campus. Sites at 16th and R streets, Fourteenth and U and several others were proposed but the final choice rested with the northwest corner of Twelfth and R, long occupied by one of the oldest buildings on the campus, Chemistry Hall. This proved to be a fortunate decision as it was to become the nucleus of a cultural center for the visual and performing arts for the college.

A blue ribbon committee was then appointed to select an architect. Interviews either in person or by letter were conducted with several nationally known architects, but the final selection of Philip C. Johnson of New York City was unanimous. Johnson was already known as the designer of several art museums and exponent of the so-called International School of Architecture.

Official ground breaking for the new museum took place on a crisp, bright morning of January 12, 1961, with Mrs. A. B. Sheldon and Chancellor Hardin turning the first spadefuls, and the President of the Art Association, Mrs. Joe R. Seacrest accoutered in tin hat and slacks riding a huge earth moving tractor. The Lincoln firm of Hazen and Robinson was selected as supervising architects. The design for a four story building was approved, two stories underground for storage, shops and humidity control equipment, and two stories above ground for galleries, offices and a

300-seat auditorium. It was agreed to use Roman travertine on the outside and inside of the building. A unique feature at that time was the use of carpeting on the walls of many of the galleries. The low bidder was the Olson Construction Company of Lincoln which was prepared to start work in a few hours after the contracts were signed.

Twenty-one months after the first ground breaking, on October 9, 1962, the almost completed building was ready for the cornerstone laying ceremonies. Speakers were Chancellor Clifford Hardin, Regent Clarence Swanson, Mrs. Sheldon, and N.A.A. President Fred N. Wells.

A few months later, May 16, 1963, the Sheldon gallery was ready for its formal dedication, a procedure which took the better part of four days. First came the



*Norman Geske, Director, Mrs. A. B. Sheldon, T. V. Schmitt, Assistant to the Director and Fred N. Wells, President, on the opening night of the new gallery. May 18, 1963.*



## **A Diamond Anniversary**

dedication itself with many notables, guests of honor, and principal speaker Frank Stanton, President of the Columbia Broadcasting System. The second night saw the building opened to faculty and members of the Nebraska Art Association, and on the two following days, Saturday and Sunday, the building was opened to the public. Nine thousand visitors thronged through the building in the first four days, and by the end of the first three months that number had swelled to 40,000. Pleased by the acclaim from the press and the critical magazines, architect Philip Johnson, who remained through the opening days, said simply, "I think it swings."

In the spring of 1963, the Association, in spite of the feverish activities connected with the opening of the new gallery, paused long enough to observe its seventy-fifth or diamond anniversary: 1888–1963. The observance took the form of a dinner on April 19th at the Lincoln University Club, appropriately decorated for the occasion. The Association President, Fred N. Wells, presided and the master of ceremonies was Samuel C. Waugh, a long time trustee of the Association, and currently in Washington where he had served as Assistant Secretary of State for Economic Affairs and later President of the Export-Import Bank under the Eisenhower administration.

Speakers for the evening were Edith Gregor Halpert, New York art dealer, who had always been especially friendly to the Nebraska group, and Dwight Kirsch, former chairman of the University's art department and gallery director.

Especially honored that evening were three long time trustees of the Association who had served long and faithfully over some of the more difficult years: Mrs. A. R. Edmiston, Mrs. M. E. Vance and Miss Rose Carson.

Back to Lincoln and on display again at the anniversary dinner for the first time in seventy-five years was the large oil painting by Karl -von Piloty, "The Parable of the Wise and Foolish Virgins". The painting



*Mrs. Mary Olive Watson and the "Wise and Foolish Virgins", first painting exhibited by the Haydon Art Club. Dec. 1888.*

had been the single item in the first exhibition staged by the Haydon Art Club in 1888. When the exhibition closed, the painting had been returned to the lender, The Metropolitan Gallery in New York, where it languished until many years later when it was acquired by a Mrs. William Hausner of Baltimore, a modest collector. There it was seen by Mr. Waugh who persuaded the owner to return it to the Art Association as a gift.

The advent of fast, inexpensive overseas flights to Europe encouraged many organizations to take advantage of group rates. The Art Association sponsored three such charter flights: the first in 1961, the second in 1964 and the third in connection with the Venice Biennale in 1968. All were very popular.

Further gifts to the Association during the sixties made possible important additions to its collection of American painting. It was during this decade that the Nelle Cochrane Woods fund was increased to \$46,000,

and the Thomas C. Woods Memorial fund with gifts of \$25,000 in 1963 and \$50,000 in 1964 reached a total of well over \$200,000 with earned income. Some of the important paintings acquired during this period from both funds were: Albert P. Ryder's "Hunter's Rest"; Childe Hassam's "Gloucester Harbor"; Robert Henri's "Night-Fourteenth of July"; Mark Rothko's "Yellow Band"; and Hans Hofmann's "The City". The large purchase funds which made it possible for the Association to acquire many valuable paintings represented gifts from the Woods Charitable Fund of Lincoln and Chicago.

Not only for these monetary gifts, but for many years of service to the Association contributed by five generations of this family, it was decided to give a "recognition dinner" and reception in their honor.



*The Sheldon Memorial Art Gallery. 1971.*

The dinner originally scheduled for March 1, 1965, had to be postponed until March 12 because of a violent blizzard. Several hundred people turned out to pay homage to a family which had given so generously to the Association and to the whole community. At the conclusion of the dinner and many informal tributes, the diners moved to the new Sheldon Memorial Gallery where a public reception and exhibition was held. On display were the many works of art which had been accumulated over the years from these memorial funds.

Using the facilities of the new gallery, the Association resumed its former pattern of staging an important exhibition of current American art each spring. During the latter part of the decade two home tours and one office tour were arranged whereby private homes and offices were thrown open to enable members to view modern paintings in the more favorable atmosphere of furniture and draperies rather than museum walls. In 1966, the exhibition consisted of a one-man show of Milton Avery paintings; in 1967 the gallery borrowed Philip C. Johnson's private collection for a startling show of avante garde art, and later the same year joined with Omaha's Joslyn Art Museum to put emphasis on a "Centennial Exhibition of Nebraska Art" in observance of the state's 100th anniversary.

Late in 1967, it became known that the University and its Sheldon Gallery would be asked to represent the United States in the prestigious Venice Biennale the following June. This famous international art fair had been taking place in Venice every second year since 1895 with only two war-time exceptions, but this was the first time that a midwestern college had been called upon to represent the United States, under the auspices of the Smithsonian Institution. There were two major problems: first, money, and secondly, representative artists. The Sheldon Gallery director, Norman Geske, undertook the latter and became United States Commissioner for the Biennale. He soon came up with the names of nine artists, seven painters and two sculptors. The budget of \$80,000 for assembling the show, installing it in Venice and returning it at the end of

## **The Venice Biennale**

the summer required half of the money to be supplied by the University of Nebraska. By contributions, carnivals, dinners and all kinds of money raising events the ingenious feminine members of the Board of Trustees came up with the necessary funds.

When the exhibition opened on June 22, 1968, thirty-five countries were represented. The United States proudly displayed painters Byron Burford, Edwin Dickinson, James McGarrell, Richard Diebenkorn, Fairfield Porter and painter-sculptors Leonard Baskin, Robert Cremean, Frank Gallo and Reuben Nakian. Emphasis was on the "figurative" in art. The United States presentation attracted much comment from home and abroad, from news magazines and art publications but it remained for John Canaday of the New York Times to pay a back-handed compliment, "It is so good it is dull."

To most viewers the U.S. pavilion was a solid rock in a stormy sea of controversy including pop art, abstractions and the very latest conceit from European studios. Even so, it was washed by wave after wave of rioters who thronged the grounds on the opening days and threatened to disrupt the spectacular event.

## **The Sculpture Garden**

As the decade neared a close, it became known that substantial sums were available from the original Sheldon family bequests which would make possible the construction of an outdoor sculpture garden adjacent to the gallery. This area west and south of the building would blend in to form a part of the cultural complex that had now become an integral part of the university campus.

Funds from the same source made it possible to acquire monumental pieces of sculpture for the garden by David Smith, Tony Smith, Reuben Nakian and Gaston Lachaise, while Jacque Lipchitz bronze "Bather" was moved from inside the gallery to grace the garden.

With such an attractive addition to the visual artistic scene and since it was the only sculpture garden of such size between the east and west coast, it

was decided to dedicate the garden and observe the formal opening with a retrospective exhibition of American sculpture from its beginnings. This would take place in the garden itself, in the gallery and overlap into the adjacent pedestrian areas as far as funds would permit.

With this goal in sight and a conservative budget of \$74,000, the undaunted trustees of the Association set out to make the project a reality. Contributions were received from the University, the Woods Charitable Fund, the Lincoln Foundation, the National Endowment for the Arts, Mrs. Thomas C. Woods Sr., and dozens of individual donors. At least a third of the total was subscribed by the Association by pledging operating income, sales and benefit dinners.

There were 174 pieces of sculpture shown in the exhibition, forty-three of which came from the Sheldon's own collections. Fifty-eight museums and private owners lent one hundred and thirty-one items to make up the show which lasted two months from September 13 to November 15, 1970, and was viewed by more than thirty-seven thousand people. At the conclusion, a handsome, fully illustrated catalog of 168 pages was published.

The year 1971 marked the end of more than eight full decades of devotion to the visual arts. Beginning with a handful of people and a vision, the Association had grown to an average membership of one thousand and a budget of in excess of \$15,000. It had experienced every conceivable art form in its eighty-odd years through exhibitions and its ever-growing collections. It was ever mindful of the necessity of keeping its patrons, and the community abreast of the current innovations in the art world, as well as reminding them of the eighteenth and nineteenth centuries where American art first took root.

And thus, at the beginning of a new decade with eighty-two years and a proud record of achievement behind, the Nebraska Art Association faced new horizons and new goals for the visual arts.

## *Addenda I.*

### THE PROFESSIONAL CONSULTANTS

There is little doubt that the professional consultants who were brought to Lincoln to advise on purchases had a profound effect upon the trend and the value of the permanent collections. Frank Hall had shrewdly contemplated this in setting up his trust. Every man, or woman, who came to Lincoln during that all-important weekend each spring, was a recognized expert in his field, either as an artist, a critic, a teacher or gallery director. Often, they had completely opposite viewpoints toward creative arts, and their disagreements were sparkling, especially as the rift between realistic and expressionistic or even non-objective painting became more pronounced in the later years. In the main, their choices over the past three decades have stood up excellently under the test of time.

These are the professionals who have taken part in building up the combined collections. Before 1938 their selections were made by mail. After 1938 they visited Lincoln in person, mixed briefly with the community life, and usually left behind some critical appraisals in the form of gallery talks.

#### *1930–1932–1933*

Leila Mechlin, Critic, writer, lecturer, Secretary  
American Federation of Arts

Royal Cortissoz, Critic, New York Herald Tribune

#### *1934*

Robert B. Harshe, Director, Art Institute of Chicago

Daniel Catton Rich, Ass't Director, Art Institute  
of Chicago

#### *1935*

Carlyle Burrows, Critic, New York Herald Tribune  
W. Frank Purdy

#### *1936*

Maynard Walker, Art Dealer

J. J. Clancy, Art Dealer

*1937*

Margaret Bruening, Critic, New York Post  
John I. H. Baur, Curator of Paintings, Brooklyn Museum  
Charles Ford, Administrative Ass't to the President,  
Temple University, Philadelphia  
Edward Warwick, Principal, Pennsylvania Museum  
School of Industrial Art, Philadelphia  
Mrs. C. F. Crawford, Director, Philadelphia Print Club  
John Andrew Myers, Secretary, Pennsylvania Academy  
of the Fine Arts

*1938*

F. A. Whiting, Editor, Magazine of Art  
Donald Bear, Director, Denver Art Museum  
Bernard Frazier, Sculptor

*1939*

Paul Gardner, Director, William Rockhill Nelson Gallery  
of Art, Kansas City, Missouri  
Meyric Rogers, Curator of Decorative Arts,  
Art Institute of Chicago

*1940*

Meyric Rogers  
Muriel Sibell, Chairman, Department of Fine Arts,  
University of Colorado, Boulder

*1941*

Paul Gardner  
Mrs. Elizabeth Navas, Trustee, Murdock Collection,  
Wichita, Kansas

*1942*

Meyric Rogers  
Fred Bartlett, Curator of Painting, Colorado Springs  
Art Museum

*1943*

Fred Bartlett  
Frederick Sweet, Associate Curator of Paintings,  
Art Institute of Chicago



1944

Frederick Sweet  
Boardman Robinson, Painter

1945

Frederick Sweet  
Philip Rhys Adams, Director, Columbus Museum of Art

1946

Howard Devree, Critic, New York Times  
Mrs. Elizabeth Navas  
Philip Rhys Adams  
Henry Hope, Chairman, Dep't of Art, Indiana University

1947

Henry Hope  
Howard Devree

1948

Howard Devree  
Paul Parker, Director, Des Moines Art Center

1949

Paul Parker  
Otto Karl Bach, Director, Denver Art Museum

1950

Otto Karl Bach  
Frederick Sweet

1951

Frederick Sweet  
Bartlett Hayes, Director, Addison Gallery of American Art,  
Andover, Massachusetts  
Carl Schniewind, Curator of Prints, Art Institute of Chicago  
Harold Joachim, Research Assistant, Department of Prints,  
Art Institute of Chicago

1952

Lloyd Goodrich, Associate Director, Whitney Museum of  
American Art, New York  
Lester Longman, Chairman, Department of Art,  
State University of Iowa

**1953**

William Milliken, Director, Cleveland Museum of Art  
Perry T. Rathbone, Director, City Art Museum, St. Louis

**1954**

Dr. Grace L. McCann Morley, Director,  
San Francisco Museum of Art  
H. Harvard Arnason, Director,  
Walker Art Center, Minneapolis

**1955**

Mrs. Elizabeth Navas, Trustee, Murdock Collection,  
Wichita Art Museum  
Alden Megrew, Chairman, Department of Art,  
University of Colorado

**1956**

Allen S. Weller, Dean, College of Fine and Applied  
Arts, University of Illinois  
John F. Helm, Professor of Painting and Drawing,  
Kansas State College

**1957**

Edward H. Dwight, Director, Milwaukee Art Center  
Denys P. Myers, Director, Philbrook Art Center

**1958**

Miss Dorothy Adlow, Art Critic, Christian Science Monitor  
Leslie Cheek, Jr., Director, Virginia Museum  
of Fine Arts

**1959**

Charles H. Sawyer, Director, University of Michigan  
Museum of Fine Art  
Richard F. Brown, Chief Curator of Art,  
Los Angeles County Art Museum

**1965**

Roy Moyer, Director, American Federation of Arts  
Daniel Robbins, Director, The Museum of Art,  
Rhode Island School of Design

*Addenda II*

PAST PRESIDENTS  
NEBRASKA ART ASSOCIATION • 1888–1971

1888–1900	N. S. Harwood
1901–1904	Frank M. Hall
1905–1908	Dr. H. B. Lowry
1909–1910	Grove E. Barber
1911–1913	W. A. Selleck
1914–1916	G. E. Howard
1917	W. A. Selleck
1918–1921	Frank M. Hall
1922–1925	Dr. S. Mills Hayes
1926–1928	Frank M. Hall
1929–1932	Mrs. C. F. Ladd
1932	Mrs. Frank H. Woods
1933–1934	Mrs. Dean Leland
1935–1936	Fritz Craig
1937–1938	Mrs. Walter W. White
1939–1940	Mrs. Frank Boehmer
1941–1942	Mrs. Thomas C. Woods
1943–1944	Mrs. Arthur Raymond
1945	Mrs. Harry K. Grainger
1946–1947	Mrs. E. J. Angle
1948	Mrs. John Whitten
1949–1950	Mrs. E. J. Faulkner
1951–1952	Mrs. Helene M. Foe
1953–1954	Mrs. Lyle C. Holland
1955	Mrs. E. J. Faulkner
1956	Mrs. Albert Speier
1957	Mrs. Edward J. Walt
1958–1959	Mrs. E. J. Angle
1959	Mrs. Howard S. Wilson
1960	Burket E. Graf
1961–1962	Mrs. Joe R. Seacrest
1963–1964	Fred N. Wells
1965	Mrs. Edward J. Walt
1966–1967	Mrs. Thomas C. Woods, Jr.
1968–1969	Mrs. David Dow
1970–1971	Mrs. C. D. Kimball
1972	Mrs. J. Taylor Greer

*Addenda III*

NEBRASKA ART ASSOCIATION

Stockholders of record at the time of incorporation—1902.

C. H. Gere	Seth W. Eddy	H. B. Grainger
I. M. Lambertson	W. C. Wilson	Julia C. Lippincott
R. E. Moore	Geo. O. W. Farnham	W. D. Fitzgerald
J. C. Seacrest	G. A. Crancer	Mrs. S. C. Langworthy
S. H. Burnham	A. R. Mitchell	A. D. Wilkinson
C. H. Morrill	M. W. Folsom	J. L. Greene
J. E. Miller	W. M. Leonard	A. H. Armstrong
C. H. Rudge	C. E. Sanderson	Mrs. L. A. Stuart
Henry L. Mayer	Richard O'Neill	Clara A. Walsh
Charles Mayer	Earl A. McCreery	Chas. E. Bessey
F. D. Levering	Ross P. Curtice	W. F. Dann
John S. Reed	Charles T. Neal	James T. Lees
Mrs. F. M. Hall	M. D. Welch	L. A. Sherman
Frank M. Hall	Nelson C. Brock	Fred Morrow Fling
O. C. Link	W. E. Barkley, Jr.	G. W. A. Luckey
C. F. Ladd	J. H. McMurtry	Ellery W. Davis
H. C. Barber	W. E. Stuart	H. H. Wilson
Paul H. Holm	N. Z. Snell	Samuel Hall
A. E. Hargreaves	Mrs. Elizabeth Raymond	John T. Dorgan
Chas. I. Jones	J. W. McDonald	Lewis Gregory
H. C. Gering	A. J. Sawyer	C. J. Ernst
A. W. Field	W. E. Jakway	B. L. Paine
A. S. Tibbets	W. L. Dayton	C. D. Traphagen
Fred Williams	J. C. Harpham	Francis J. Plym
M. H. Garten	A. H. Buckstaff	A. R. Edmiston
Chas. A. Robbins	Guernsey Jones	T. A. Allen
R. E. Giffin	M. E. Raymond	E. B. Stephenson
A. S. Greenlee	E. Benjamin Andrews	J. H. Auld
W. C. Phillips	Erwin H. Barbour	Alexander Berger
S. L. Giesthardt	W. G. Langworthy Taylor	W. A. Woodward
H. J. Winnett	A. Ross Hill	W. J. Bryan
Woods Investment Co.	H. W. Caldwell	C. G. Crittenden
Mrs. E. P. Holmes	T. M. Hodgman	Sara S. Hayden
John B. Wright	H. B. Lowry	Rosanna Carson
T. F. A. Williams	W. E. Hardy	